



PRESENTS

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# AMIGOS

LINDISFARNE

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Keepin' The Beacon Burnin'





## Featuring

ROD CLEMENTS   SIMON COWE  
 MARTY CRAGGS   ALAN HULL  
 RAY JACKSON   RAY LAIDLAW

One World  
 Everything Changes  
 Working For The Man  
 Roll On That Day  
 You're The One  
 Wish You Were Here  
 Do It Like This  
 Any Way The Wind Blows  
 Strange Affair  
 When The Night Comes Down  
 Don't Say Goodnight  
 Another World

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# AMIGOS

Featuring

ROD CLEMENTS    SIMON COWE  
 MARTY CRAGGS    ALAN HULL  
 RAY JACKSON    RAY LAIDLAW

Recorded at at Reeltime, Newcastle, U.K. Spring/Summer '89  
 Produced by Lindisfarne, Steve Daggett and Mickey Sweeney  
 Engineered by Steve Daggett and Mickey Sweeney

**ROD CLEMENTS:**

Backing vocals, bass, guitars, slide guitar, keyboards, mandolin

**SIMON COWE:**

Backing vocals, guitars, keyboards

**MARTY CRAGGS:**

Lead and backing vocals, tenor and alto saxes, percussion

**ALAN HULL:**

Lead and backing vocals, guitars, keyboards

**RAY JACKSON:**

Lead and backing vocals, harmonicas mandolin

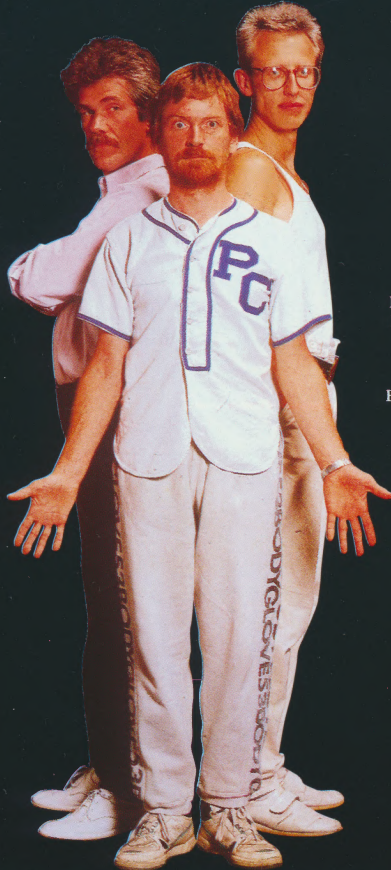
**RAY LAIDLAW:** Drums, backing vocals

Thanks to KATHRYN TICKELL,  
 Northumbrian pipes on "Another World"

Thanks to : Tom McClusky and Ken Howell, Bill Dixon,  
 and the boys from Niteltes - Jimmy Moore, Ian Byrom,  
 John Wilford and Gordon Reay

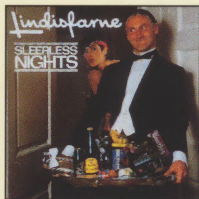
Cover photography by Colin Thompson and Little Donna

THIS ALBUM IS DEDICATED TO DAVE COX

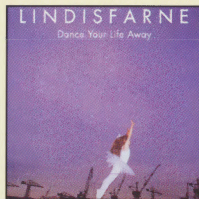




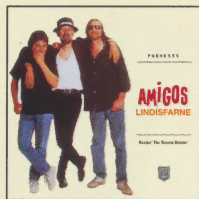
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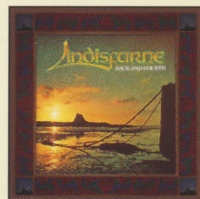
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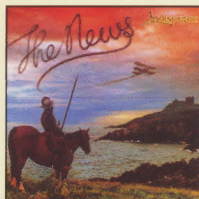


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ESM CD 811

# LINDISFARNE



ESM CD 812



ESM CD 391



ESM CD 844



ESM CD 845

One World  
Everything Changes  
Working For The Man  
Roll On That Day  
You're The One  
Wish You Were Here  
Do It Like This  
Any Way The Wind Blows  
Strange Affair  
When The Night Comes Down  
Don't Say Goodnight  
Another World

Tracks 1, 5-7 & 11 composed by Hull, published by Warner Chappell Music Ltd  
Track 2 composed by Hull & Craggs, published by James Alan Hull / Martin Craggs  
Track 3 composed by Clements & Hull, published by Warner Chappell Music Ltd  
Track 4 composed by Clements & Cragg, published by Warner Chappell Music Ltd  
Tracks 8 & 10 composed by Clements, published by Warner Chappell Music Ltd  
Track 9 composed by Hull & Barrett, published by James Alan Hull / Jimmie Barrett  
Track 12 composed by Hull, published by James Alan Hull

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## AMIGOS

*Amigos*, Lindisfarne's last album of the 80s, and their first album of new material since 1986's *Dance Your Life Away*, was first conceived during a short tour of Italy in February 1989 when the band found themselves relaxing together for the first time in several years. A decision was made to make a concerted effort to "get back to their roots", and make an album that both their many UK and US fans would consider "the real thing". It should be explained that 1987's TV-promoted *C'mon Everybody* was an ill-conceived album of rock and roll covers and re-recorded old favourites which had undermined the band's credibility with at least some of their fans, while winning few new ones. A return to the usual Lindisfarne standards was urgently needed, and it was agreed by all the new album had to be something special.

Alan Hull subsequently pointed out that it was also paramount that the songs were

simple enough in their presentation to be reproduced in concert without unnecessary gimmickry, and that they also had the instant appeal which had been the key ingredient in the first two Lindisfarne albums *Nicely Out of Tune* (1970) and *Fog On The Tyne* (1971). Several interesting new combinations of writing partners emerged during the development of the album with Rod Clements and Alan Hull co-writing the excellent 'Working For The Man', and Marty Craggs teaming up with Alan for *Everything Changes*. To complete the pattern Rod Clements wrote 'Roll On That Day' with Marty Craggs ! Marty's contribution to his second proper album with the band confirmed his status as a full member rather than hired hand, brought in to broaden their sound. Lindisfarne returned to Britain in March 1989 with a deadline of September for the release of the album.

*Amigos* was recorded between May and August 1989 at Steve Daggett's Reeltime



studios in the centre of Newcastle. It was produced by Steve Daggett, Mickey Sweeney and the band themselves, and, as originally intentioned, resulted in an excellent selection of tracks which match the best in the band's extensive canon.

'Everything Changes' was inspired by a conversation between its co-writer Marty Craggs and the barmaid at the Tap and Spile pub in North Shields, who were, one night, discussing how one's manner changes when communicating with a loved one. A quick word with Alan Hull on the spot was followed by a writing session, which left Marty initially in awe of the **Lindisfarne** mainman. However, once he had relaxed, he found that a productive and creative relationship had commenced. 'Roll On The Day' was originally written by Rod Clements as a vehicle for a Ray Jackson lead vocal, but the latter's relocation to London following his mother-in-law's death resulted in his input to the album being more limited than was normally the case.



Marty Craggs was presented with the song which was appropriate as it was based around a tune which Marty had habitually run through at soundchecks in the preceding few years. When released, it appeared with the dual writing credit already mentioned.

Several new songs from the album were played at a concert at Alnwick Castle over the summer of 1989, and the album was released as originally planned in September of the same year. Drummer Ray Laidlaw later commented that *Amigos* was the most commercially viable album the band ever recorded, especially with the element of US appeal which had been deliberately included.

It also satisfied the band's craving to return to recording techniques and writing styles which reflected their earthy roots, rather than a self-conscious attempt to conform to the mainstream of 80s adult rock. Q magazine gave the album a four star review, and had especial praise for

Rod's 'When The Night Comes Down'. The album also garnered excellent reviews in "Folk Roots" and "Music Week", reflecting the growing acceptance in the music press of the contribution which could still be made by bands with their roots in the 60s and 70s. Like many of their contemporaries, **Lindisfarne** would find the 90s a far more tolerant decade to be working in than either the 80s or the back end of the 70s.

The album's title was inspired by the results of the photo-shoot for the sleeve, which the band were delighted with. The earlier working title, 'Bring On The Cheesy Organ', was wisely dispensed with, and the band prepared for a promotional tour at their unofficial HQ, the Magnesia Bank pub in North Shields.

Unfortunately, Alan Hull broke his ankle during the tour (while sober!), but the band continued with their injured leader, buoyed up by the strength of the new material they were playing. A new

bass-player, Steve Cunningham, took over Rod Clement's old role, allowing him to concentrate on his beloved slide guitar duties, which had previously been restricted by his bass duties. This element in the band's sound was especially evident in 'Winter Song', which benefited greatly from this new "voice", which seemed to almost answer Alan's.

Alan had dispensed with his crutch by the time the tour reached Newcastle for the traditional Christmas shows, which on this occasion also served as a twentieth anniversary celebration of the city's most beloved and longstanding rock institution.

Peter Huxley

*With thanks to Dave Ian Hill,  
whose excellent book "Fog On The Tyne -  
The Official History of Lindisfarne"  
is available to order from all bookshops.*



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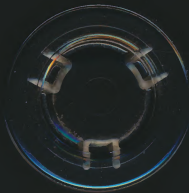
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# AMIGOS

## LINDISFARNE



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